











Sittatenie & Dorman Remains NORMANS IN SICILY, THE



## PREFACE.

Ir is the object of this Work to afford a View of the Architecture of the Normans in Sicily, of the singular difference of the style which they employed in Sicily from that which they employed in any other country, and to explain how that difference arose,

The Drawings were taken from the buildings themselves by a professed architect, and have, at least, the merit of exact fidelity. But, in order to make the subject more completely understood, a few introductory words may not be out of place.

It is searcely necessary to remind the reader that, in the beginning of the eleventh century, various parties of Norman adventurers repaired from Neustria, in France (the province of which the Normans first obtained possession), to Calabria, and, at first entering into the service of the Lombard Princes, as stipentilaries, gradually possessed themselves of Apulia as well as Calabria, and wrested the neighbouring island of Sicily from the hands of the Saracens, who, two centuries before, had severed it from the Greek empire.

These men of the North were not less remarkable for strength of mind than for bodily provess; for the wisdom with which they governed, than for the valour with which they conquered; for the arts of peace, than for the arts of war. No sooner had they restored order and tranquillity to the countries subjected to their sway, than they began to adorn them with splendid edifices. It may be said, that Architecture flourished wherever the Normans ruled. In the construction of these buildings the Normans adopted the style, and employed the workmen, of the conquered country, but not without imparting to the fabric a character of their own.

At that time the style of architecture in France was a corrupt Roman; as close an imitation of the Roman as the then state of the arts would allow. In consequence, all the arches in the French buildings of that time were round, and, as the Normans took the French buildings for their model, the arches in the Norman buildings were round also.

The Normans had been settled in Neustria for above a century before they obtained possession of Sicily, and it might have been expected that, in the buildings which they constructed in their new dominions, they would have employed the style to which, by that time, they had become accustomed. But this was by no means the case — and what was it that caused the dissimilarity? In Sicily the Normans fell in with a new nation, a nation perfectly distinct from the Romans. In Sicily the Normans found a style entirely different from that with which they had become acquainted.

The Saracens, who had ravaged the south as the Normans had ravaged the north, had established themselves in Sicily about two centuries before, and had introduced into that island the new style which the Normans found on their arrival. The Saracens, attached to architecture no less than the Normans, like them habitually employed the workmen of the conquered country, but, influenced by the ardent imagination of warmer climes, either suggested, or required, a wider departure from ancient models.

In the buildings which had been constructed for the Saracens in Sicily, the Normans beheld, not the round arches of France, but pointed arches; and adopting, as on former occasions, the style which they found, as they had built in the round style in France, so did they proceed to build in the pointed style in Sicily — marking their works, however, with ornaments not of Saracenic extraction. Thus was it that the Normans employed the pointed style in Sicily at the same time that they were employing the round style in France and England.

The rule was not without exceptions. In the eastern districts of Sicily, the districts nearest to Calabria, the districts of which the Normans first became masters, some Norman buildings exist which are built in the round style; such as the more ancient portions of the Cathordral of Messina, and the ancient portions of the Cathordral of Messina, and the ancient portions of the Church of Traina. But such instances are comparatively few. The Normans soon employed no other than the pointed style in every part of the island.

The "Illustrations" exhibited in the following pages are the evidence adduced to establish the truth of what has been advanced.

The Drawings are arranged in chronological order.

The first in the series are representations of buildings still extant in Sicily, which are believed to have been constructed by the Saracens, and to be anterior to the Norman conquest.

Before the Saracens were masters of Sicily, there were no buildings of the kind in the island. The inhabitants of Sicily were a mixed race of Romans and Greeks, and whatever was built in Sicily before the arrival of the Saracens was built in the old classic style. The new style was not invented in Sicily, but brought from Africa by the Saracens. Pointed arches were first commonly used by the Saracens in that quarter of the globo. Saracenic buildings in the pointed style still exist at Cairo, of a date little remote from that of the Saracenic invasion of Sicily; and the new form found so much favour in the eyes of the Saracens, that they introduced it wherever they swayed.

The Norman buildings in Sicily so exactly resemble the Saracenic buildings in all their leading features, that it is impossible to refuse to see in those Saracenic buildings the models which the Normans copied

But the Siculo-Norman style was not Saracenic alone. Saracenic in its arches, it was Roman in its pillars and capitals; Byzantine in its cupolas and mosaics; Greek in its enrichments; a combination to be found only in Sicily, and natural there from the mixture of the different nations. Amongst these contributions from various quarters, the zig-zag and the billet almost invariably appear in the buildings erected by the Normans — the patterns of which ornaments may have been easily supplied by the Norman Ecclesiastics, who came in numbers from Neustria, at a time when bishops and monks were frequently

The Greeks, who formed so large a part of the population of Sicily, had a twofold influence on the buildings of the Normans as sculptors and as schismatics; and, in the latter character, produced a curious difference in the churches built by the kings and those built by subjects who were natives. The Greek churches differed in plan essentially from the Latin churches. The former were square, in imitation of the Greek cross; the latter, generally speaking, were in the form of the long, or Latin cross. The Norman sovereigns of Sicily, who were all of the Church of Rome, invariably adopted what was considered to be the orthodox plan; but almost all the earlier churches built by their native subjects (all of whose progenitors, having been subjects of the Greek emperors, had embraced the Greek heresy,) are built in the square shape, which came from Byzantium.

Again, the Greeks were in Sicily the architects and the sculptors; and consequently introduced Greek designs in the mouldings, executing them with that delicacy, and that peculiar method, which belongs only to the Greek chisel.

It is still a matter of controversy, whether the splendid Mosaics which adorn the walls of the Siculo-Norman churches w the work of Sicilian Greeks, or Greeks imported from Byzantium. But when it is considered that the Greeks of Sicily had languished for above two centuries under the yoke of the Saracens, during which time they had not been allowed to decorate their own miserable chapels, or to represent the human form in the Mosques which they built for their masters—that the arts, especially the art of design in Mosaic, were in a better state of preservation at Constantinople than any where else — and that the Mosaics of the Norman churches are treated in a manner, and with a sentiment, which implies no little proficiency,—it appears to be most probable that, in the first instance, the kings and nobles of Sicily, who spared no expense in the embellishment of their churches, must have sent to Constantinople for the most celebrated artists of the day. But whatever may have been the case in those early times, the art of Mosaic design was, beyond a doubt, eventually cultivated, and with success, by the Sicilians.

It will be perceived, by the following Drawings, that the pointed style of Sicily has peculiar features, and, in m differs from the pointed style of the North. In Sicily, the arches of the windows and doors are not adorned with projecting mouldings, but only relieved by sinkings. The face of the arch is always flat. The windows exhibit neither tracery nor mullions, and, when divided, are divided only by slender pillars.

This sort of pointed style prevailed in Sicily, almost without any variation, till the end of the fourteenth century.

The external appearance of the Siculo-Norman buildings is of rather a plain character. The display was reserved for the interior, and there the object aimed at was fully attained. Of this the Capella Palatina at Palermo, and the Cathedral at Monreale, are sufficient proofs. No one who beholds the interior of those works of the Normans can behold it without admiration, or will fail to rank them amongst the most splendid productions which the middle ages have left behind.

In the fifteenth century a change began to creep in — various novelties were attempted: sometimes the forms adopted were circular; sometimes square; sometimes elliptic. Amongst other novelties, the pointed style of the North was introduced, with its projecting mouldings and a little of its tracery, but later in Sicily than any where else; and in Sicily it has always the air of an exotic.

In the second half of the sixteenth century all these varieties gave place to the Renaissance, and the Italian style was gradually introduced.

By the examples offered in the following pages, it will be seen,

1. That the Normans in Sicily employed the pointed style

2. That the pointed style was used in Sicily at least two centuries before it was used on the Continent of Europe.

3. That it was introduced by the Saracens

How the pointed style found its way, at a later period, into France and Germany, the countries of Continental Europe in which it first made its appearance, is a problem that still remains to be solved. We might have expected to have found it first in Normandy, as an intercourse was constantly kept up between what may be called the mother-country and the Sicilian colonybut the pointed style did not appear in Normandy so soon as it did in other parts of Northern France. Neither did the pointed style steal a march to France and Germany through Italy, for it is remarkable enough, that whilst the Normans built in the pointed style in Sicily, they continued to build in the round style in Apulia and Calabria; and, in fact, the pointed style did not make its appearance in Italy till so late as the thirteenth century, and then came, not from the South, but from the North.

The old hypothesis of the Crusades, as the origin of the introduction of the pointed style in Continental Europe, appears, after all, to be entitled to more attention than any other suggestion. The Sicilian buildings clearly shew that the Saracens were the inventors. The Crusaders saw the works of the Saracens in other lands. Warriors, pilgrims, or captives, may have remarked the new shape, in the course of those wars, and may have introduced it, on their return home, into their respective countries. The date of the first appearance of the pointed arch in the countries of Continental Europe, compared with the date of the Crusades, is in accordance with this view of the subject. H. G. K.

## DESCRIPTION OF THE PLATES.

PLATE I. - TITLE-PAGE.

THE INTERIOR OF THE PAVILION IN THE GARDENS OF LA CUBA, PALERMO.

PLATE II.

THE EXTERIOR OF THE SAME PAVILION.

This is an undoubted Saracenic building. It is one out of many Pavilions which adorned the extensive gardens of a Moorish Palace which still exists. It is entirely built of ashler stone, and consists of four pointed arches, which support a small cupola. In this little building we find the type of the Siculo-Norman style—the pointed arches, the cupola, and the curious billet moulding with which the arches are surrounded. The cupola is supported at each angle by a series of corbels, which ingeniously connect the circle with the square.

PLATE III.

THE PALACE OF LA CUBA, PALERMO.

This is the Palace in the gardens of which the Pavilion stood. It is very strongly built of stone, and remains nearly as the It is not be Palace in the gardens of which the Paython stood. It is very strongly built of stone, and remains nearly as the reaces left it. It is large and lofty, oblong in shape, and constructed on the usual plan of the East: that is to say, it is built round a court, with all the windows looking into the court. The external walls are relieved and ornamented with tiers of long pointed panels. Round the summit is a parapet of large stones, placed horizontally, on which is sculptured an inscription in Cupbic characters. The Palace derives its name of La Cuba from the Arabic word Cubatt, which signifies a vault, or vaulted the translation of the Cubatt of the Cubatton of the Cubatt of the Cubatton of the Cubatto work. It stands about a mile out of Palermo, on the way to Monreale.

The external walls of the remaining Norman Tower of the Palazzo Reale, at Palermo, are ornamented with the same long pointed panels.

THE HALL IN THE PALACE OF LA ZIZA PALERMO.

This Plate represents a large open Hall on the ground-floor of another Saracenic Palace, which is situated about a mile out I his Mate represents a large open Hall on the ground-noor of another Strance, which is situated about a mile out of Palermo to the west. The Hall is an exact counterpart of the luxurious retreats so universally seen in Mahemedan countries. It is not the less curious for having been worked upon by the Normans. The small pillars, which are introduced at the angles, and at intervals along the walls, were added by the Norman King, William I. In one of the recesses of the Hall is a fountain, the waters of which are conducted in channels across the floor. The vaulted part of these recesses is formed of that elaborate species of honeycomb work which is common in the Albambra.

The Banes itself in all its bodden feature is one willing to Le Cohe, but having how submard at the suppose of pales.

The Palace itself, in all its leading features, is very similar to La Cuba; but, having been adapted to the purposes of modern habitation, has undergone much alteration. This Palace is called La Ziza, and derives its name from Alaziz, the last word of the Cuphic inscription on the walls of the open Hall.

The exact date of these Saracenic buildings is not accurately known, but they cannot have been built later than 1037; after which year, all was confusion in Sicily till the Normans were established. From the indirect evidence which history supplies, there is reason to believe that the Saracenic Palaces, still existing in Sicily, were built in the second half of the tenth century.

PLATE V

THE BATHS OF CEFALL.

These Baths are situated about eighteen miles to the south-east of Palermo, on the road from Palermo to Messina, The mineral waters, which originally brought the Baths into existence, have secured them from destruction. They are still in tolerable repair, and in good repute.

Externally, the Baths are a large oblong pile, about ninety feet long. At the height of the springing of the vaulted roof, a

frieze, with Cuphic inscriptions, was originally carried entirely round the four sides of the building.

Internally, you find a spacious Hall, covered with a stone vault of considerable span, which is here and there perforated with circular apertures, to admit light and air. The upper end of the Hall is divided off by three pointed arches, supported by pillars with capitals

The learned Gregorio, in his Dissertation on the Public Baths of Sicily, assigns the construction of the original portions of this building to the Saracens.

PLATE VI.

SAN GIOVANNI DEGLI EREMITI, PALERMO.

This Church has so Oriental an appearance that, at first sight, it might be supposed to have originally been a Mosque, and afterwards consecrated to Christian purposes; but the period of its construction is established by authentic documents. It was built by the Norman King, Roger, and must have been finished before 1132.

#### DESCRIPTION OF THE PLATES.

This building is in the shape of the Latin cross, with three apses at the end. It has no sidents, and one over each transpot of these, four remain.

All the original arches in this building, as well as the doors and windows, are pointed. It sate the chart is totally dissimilar from the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at that period constructing in Transport of the buildings which the Normans were at the second of the buildings which the Normans were at the second of the buildings which the Normans were at the second of the buildings which the Normans were at the second of the buildings which the Normans were at the second of the buildings which the Normans were at the second of the buildings which the second of the buildings which the Normans were at the second of the buildings which the second of the buildings which the buildings which the second of the buildings which the buildi resemblance of the Saraccuic buildings still existing in Sieily.

#### DISTANT VIEW OF TRAINA

Traina is situated in the interior of Sicily, about eighte - miles to the south-west of Bronte. - It was a place of great importance from the strength of its position, and was the scene of many a daring exploit during the strength between the Normans and the Saracons. After the conquest of the island had been a directed, Count Roger founded at Traina the first Catholic See, and built the Church. A very small portion of the original building remains. This portion is in the Romanesque, nor reduction of the original building remains.

This is one of the oldest Churches in Messina. It is a nearly square building, and his but one apse: in these respects adopting the Greek plan, as also in the central dome which it once possessed. The castern end is decorated with two tiers of round Norman arches, resting on small pillars, with foliated capitals. At the west end are three curious portals, which exhibit a mixture of Greek and Norman ornaments. On the lower part of the jambs of the principal entrance is an imperfect Saracenic

inscription. The stones must have been taken from some Saracenic building.

The exact date of this Church is unknown, but it is incidentally mentioned as an ancient building in 1169. It are and d Dei Catalani, because, under the Arragonese kings of Sicily, it was given up to the separate use of the Catalans.

1. Capitals in the Cathedral of Messina, which was begun about 1098 by the Norman Count Roger, and finished by his son. The greater part of the Cathedral has been rebuilt. The original portions which remain are in the Romanesque, or round style. This Church is in the shape of the long, or Latin, Basilica. The arches of the nave do not rest on piers, but on pillars of granite, taken from earlier buildings 2. Windows of the Cathedral.

3. One of the Doors of the Nunziatella.

4. An ancient Font, which is now in the Chapel of the Fort built by Charles V., to guard the entrance of the harbour of Messina. The Font is believed to have stood originally in the Church of San Salvador, built on the same spot by Count Roger,

## 10 1A, 01 THE CHERCH OF SANTO CARCERE, CATANIA.

The history of this Portal is curious. It originally belon also the Cathedral. Form thence it was removed (when the west from of the Cathedral was modernised) to the Palazzo Publico; and fr the Palazzo Publico, when that holding was altered in 17 in, it was again removed to the Church of Santo Carcere. The Portal is entirely of white marble, and exhibits another striking example of the mixture of the Greek and Norman styles. From the manner in which the ornaments are executed, it is wident that they must have been the work of Greek artists. The Cathedral, to which the Portal belonged, was originally built by Count Roger, in 1002, and the probability is, that the Portal is not of a much later date.

### PLATE XI.

# THE CATHEDRAL OF CEFALL

Cefalu is a town of the middle ages, on the northern coast of Sicily, about halfway between Messina and Palermo. Its Cathedral is a building of great interest from the certainty of its date. In the autumn of 1191, King Roger, in danger of perishing by shipwreck when he was on his return from Calabria to Sicily, towed, if the were permitted to escape, to that da church wherever he first set his foot on shore. He handed at Cefala, and this Cathedral was begun in the course of the following year.

This building affords a complete proof of the adoption of the pointed style, at that remote period, by the Normans, in Sicily.

It is a building of considerable size, in the shape of the Latin cross.

This Plate represents the west end of the Cathedral. The Portico is an addition of a date much later than that of the rest of the building

### PLATE XII.

### THE EAST END OF THE CATHEDRAL OF CEFALU.

Here is the usual apse which formed the east end of early Churches; here are the interlacing a lies which formed the east end of early Churches; seen in France and England; and he e is the pointed style

# Proc. XIII

### THE INTERIOR OF THE CATHEDRAL OF CEFALU

1 the Parte two beson that all the arches of the nave are pointed. The arches rest on pillars taken from earlier buildmax with a transfer and transfers and which imitate the Cormthian. The roof of the nave is of wood. The choir and transfers and with discognized.

#### DESCRIPTION OF THE PLATES.

#### PLAIL XIV.

#### THE WESTERN PORTAL OF THE CATHEDRAL OF CEFALU

Here is again that singular mixture of the Greek and Norman style. Four of the mouldings are à lu Greeque, whilst on the fifth, next the door, appears the Norman zig-zag. The whole is of white marble. The figures in the upper corners of this engraving exist in the interior of the Cathedral, and are of truly Norman character.

#### PLATE XV.

#### THE CLOISTER OF THE CATHEDRAL OF CEPALU

This Cloister consists of plain, pointed arches, resting on coupled columns, which are covered with a variety of elaborate patterns. The capitals of the column are far from uniform. Some have figures; others are a very close imitation of the Greek: all are of marble, and beautifully executed.

#### PLATE XVI.

#### AN ANCIENT MOSAIC IN THE CHURCH OF LA MARTORANA, AT PALERMO

The subject is our Saviour placing the crown on the head of the first Norman king of Sicily. The king, in addition to the royal robes, wears the Dalmatic tunic, which could be assumed only by ecclesiastical dignitaries, and was never omitted by the Norman kings; to shew that they were, what Urban II. made them, hereditary apostolical legates in Sicily, and, as such, entitled

to nominate the bishops within their realm without reference to Rome.

Over the head of the king appears, in Greek characters, Rogerius Rex—a curious jumble of languages. The mosaic is as old as the older portions of the Church, which was finished in 1143.

#### PLATE XVII.

#### I THE RUINS OF LA PAVARA.

A Saracenic Palace, afterwards repaired and occupied by the Norman kings,

#### 2. THE PONTE DEL AMMIRAGLIO

About a mile and a half to the east of Palermo. It was built by George Antiochenus, King Roger's High Admiral, who also built the Church of La Martorana.

### PLATE XVIII.

## THE INTERIOR OF LA CAPELLA PALAFINA, OR CHAPEL ROYAL OF THE PALACE, AT PALERMO.

This Chapel was built by King Roger, and appears to have been finished in 1192. It is evident that, in the construction of this building, both Greeks and Saraceus were employed; for, if its pillars and decorations are in the Greek style, its arches a pointed; and its roof is not only Saracenic in character, but is covered with Arabic inscriptions.

Though not of large dimensions it has all the features of a church - a nave, side-aisles, and three apses at the east end,

It is built in the long Latin form, but has a Greek cupols at the intersection of the cross.

Every part of the interior of this building is covered with mosaics on a gold ground, the effect of which is spleudid. The Chapel is in complete preservation—a perfect gem of its kind, and a most singular and interesting specimen of that mixture of style which is to be found, and could be found, in Sicily alone.

## PLATE XIX.

# THE TOMB OF KING ROGER IN THE CATHEDRAL OF PALERMO

This tomb stands in a side chapel, with three more royal monuments of nearly similar design. The sarcophagus is of porphyry; the pillars and the camppy are of white marble; the workmanship is elaborate, and must have been executed by Greek artists

The greater part of the Cathedral has been rebuilt at different times. The oldest part is a remnant of the fabric which was consecrated in 1185, and which was the work of Walter Offamilio, an Englishman, who was Archbishop of Palermo in the reign of William I.

## PLATE XX.

### A ROOM IN THE PALAZZO VECCHIO OF PALERMO

This part of the Palace was built by William I., who died in 1166. The walls and coved ceiling of this room are encrusted with mosaics, amongst the designs of which are seen Norman hunters with the cross-bow, and stags.

### PORTAL OF THE CONVENTUAL CHURCH OF MANIACE, NEAR BRONTE.

This Church was built in 1194, by Margaret, the daughter of a king of Navarre, and the wife of King William I., who founded at this place a Convent of Benedictine Nuns. The caps of the pillars on each side of the door are foliated, and ornamented with rude figures in the Norman style. Three of the mouldings of this Portal reproduce the Norman cable.

#### DESCRIPTION OF THE PLATES

## Payr XXII.

# THE BELTRY OF THE CHURCH OF LA MARTORANA, AT PALERMO.

The first story fith stower is very Saracenic in its character. The upper story, which is of later date, strongly resembles the French Norman

#### PLATE XXIII

# INTERIOR OF THE CATHEDRAL OF MONREALE, FOUR MILES TO THE SOUTH OF PALERMO.

This Cathedral was built by William II., surnamed the Good: it was begun in 1174, and is the latest and most splendid of the works of the Norman kings. It is of large dimensions, and in the shape of the Latin cross. Externally it is plain, but magnificent within, for every part of its walls is covered with messics on a gold ground. Single pillars, taken from Roman buildings, support the arches on each side the nave. Some of the capitals of these pillars are antique, but the greater part are of the time, and of exquisite workman-thip. All the arches in this building are pointed.

The interior of Monreale offers a striking contrast to the contemporary Norman churches of the North.

# THE GREAT WESTERN PORTAL OF THE CATHEDRAL OF MONREALE.

This Portal very much resembles the Portal at Cefalu. Here is the same mixture of the Greek and the Norman style; but at Monreale the whole is more enriched. The Door itself is bronze. It was wrought at Pisa by Bonanus, a citizen of that city, in 1186. It is ornamented with a series of Scriptural subjects in compartments. The figures are well designed

## PLATE XXV.

#### THE CLOISTER OF THE CATHEDRAL OF MONREALE.

This Cloister very nearly resembles that of Cefalu, consisting of small, coupled pillars, supporting pointed arches. The capitals are varied, and are ornamented with foliage and figures delicately worked. In one corner of the Cloister is a marble fountain of a Saracenic character. This Cloister was also the work of William II.

### PLATE XXVI.

#### THE OSPEDALE GRANDE, AT PALERMO.

This building was originally a private habitation. It was built in 1330 by Matthew Salafanns, Count of Adriano, in the course of a single year, and is an enormous pile to have been raised in any country, or any age, within so short a space of time. It is on the usual plan, built round a large internal court, with arches below and open galleries above. On the outside, the fabric is plain below, but ornamented above with a series of large interlacing arches. The windows are pointed and divided by a single pillar.

This edifice was purchased by King Alphonso, in 1482, and by him converted into a Public Hospital.

## PLATE XXVII.

# SOUTH PORTAL OF THE CATHEDRAL OF PALERMO.

This highly ornamented Portal was inserted in 1426, and exhibits a style greatly enriched, but retaining both Norman and Byzantine features.

## $P_{\rm LATE} \ \, {\rm XXVIII}.$

SPECIMENS OF FORTALS AT PALERMO, EXHIBITING THE VICISSITUDES OF STYLE DURING THE FOURTEENTH AND FIFFEENTH CENTURILS

The pointed portals are the oldest. In one of these the Norman zig-zag still holds its ground, whilst the other is arnamented with variegated patterns in lava and stone

### PLATE XXIX.

# PORTAL OF THE GREAT HALL IN THE CASTLE OF MANIACES, AT SYRACUSE.

The Byzantine General, whose name this fabric bears, certainly built a castle on this spot in 1025, and it is not improbable that portions of the existing building may be remains of his work; but the Great Hall and its Portal belong to another era. In the Hall are pointed arches and round-headed windows that mixture of style which, in England is called the Transition. The mouldings of the Portal are bold, and eartiched with a variety of baborate ornaments. No record has come down to our time to tell us by whom, or when, this part of the Castle was crected; but, from various indications in the style, there is reason to believe that it is not older than the fourteenth century.

### PLACE XXX.

## GENERAL VIEW OF CEFALU.

As Cefalu is less generally known than other towns of Sicily, and as all its features are picturesque, it was conceived that a general view of this town and its neighbourhood might not be without interest. The town is built on a ledge of rocks, at the base of a rocky, insulated hill, of singular form. The Norman Cathedral stands, most fortunately, alone, on clevated ground, at one extremity of the town. On the summit of the height are faint vestiges of the original Greek the ancient Cephaledium.

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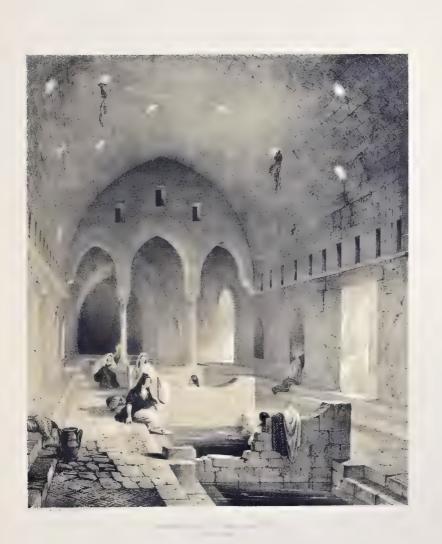


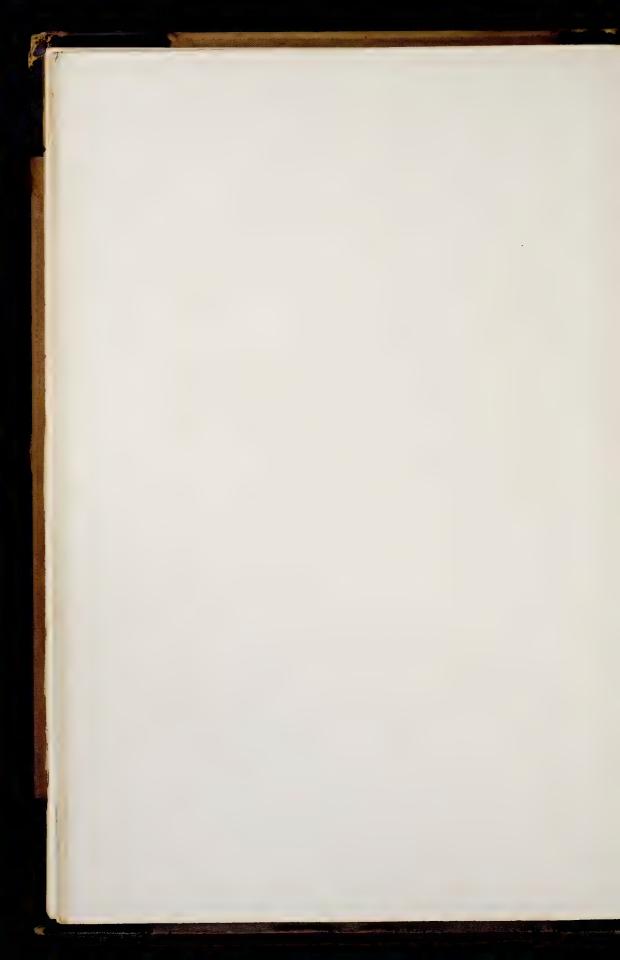


















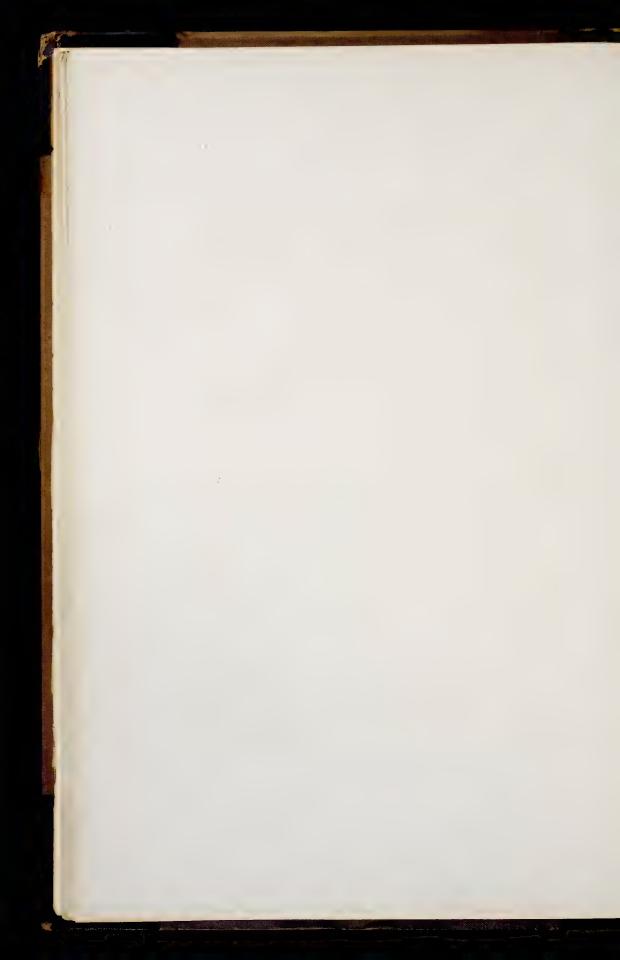


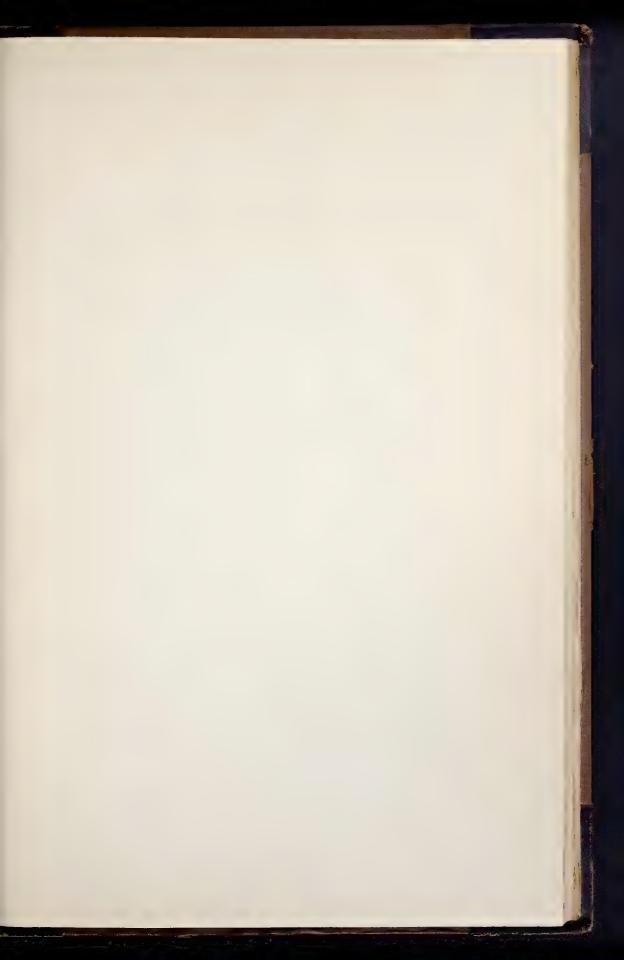




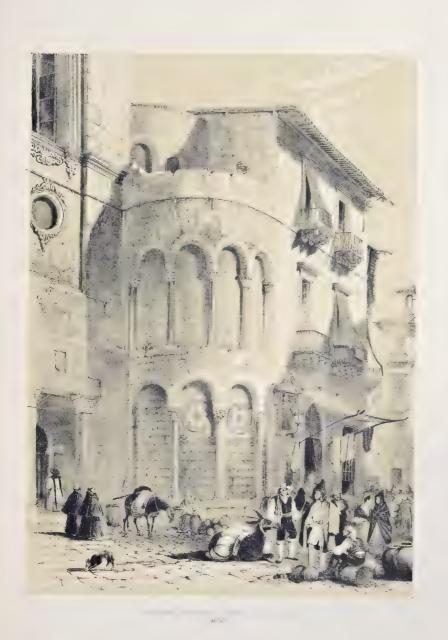








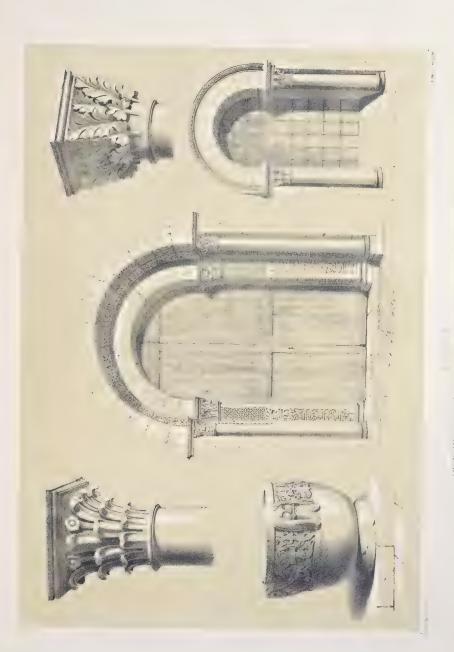




























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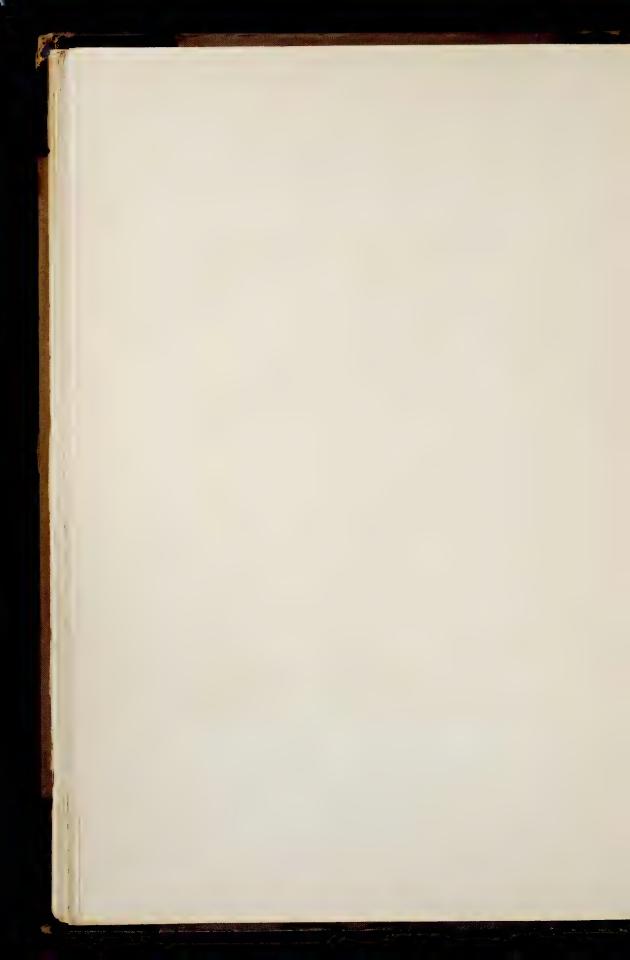










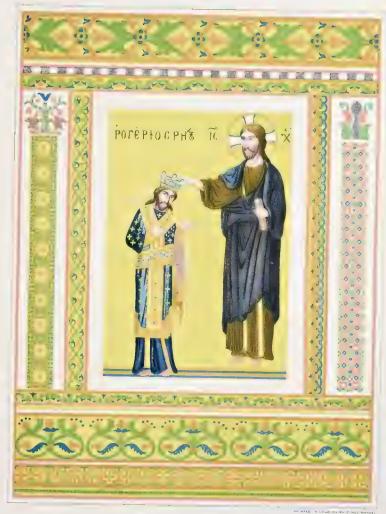






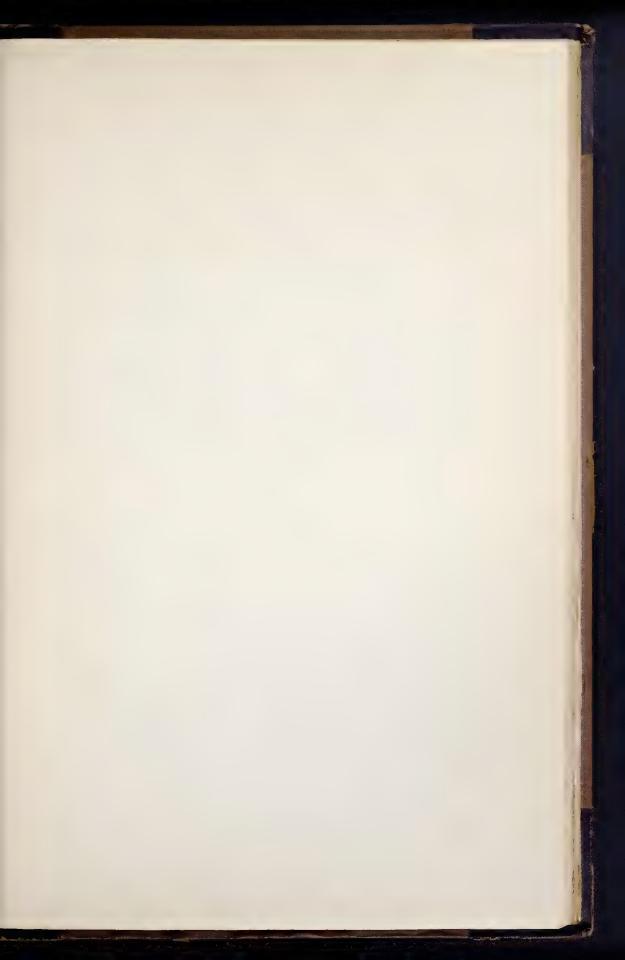






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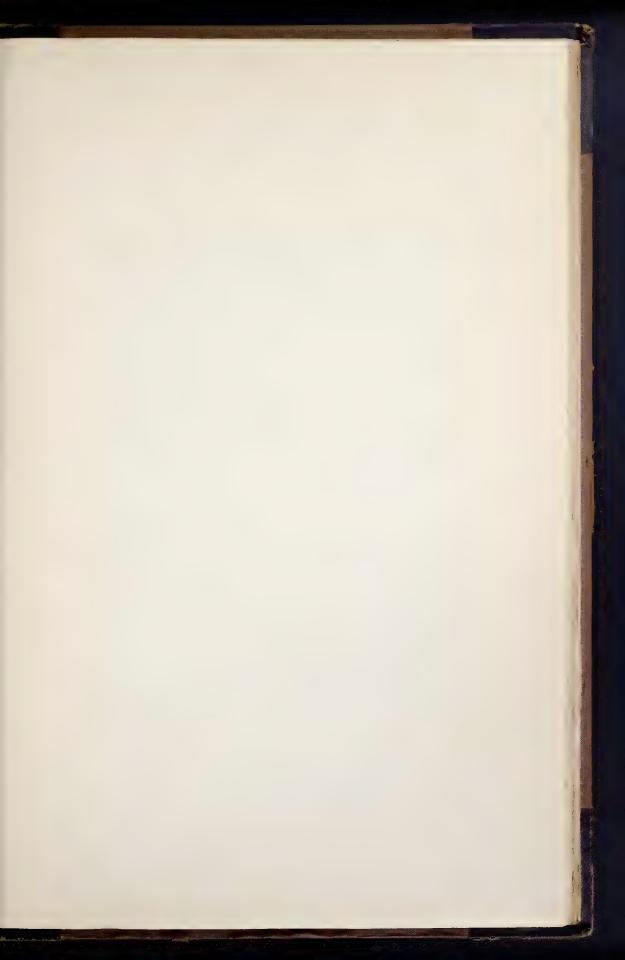




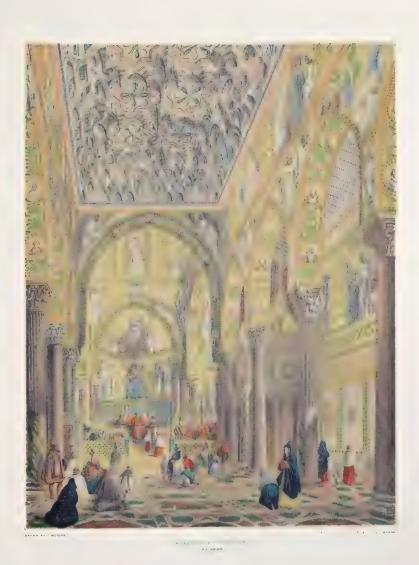














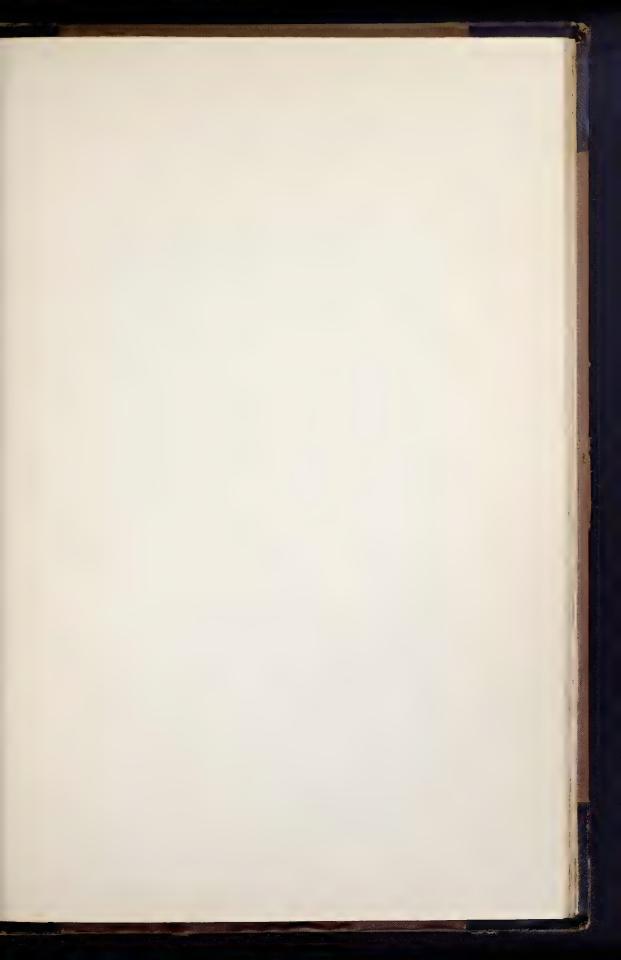






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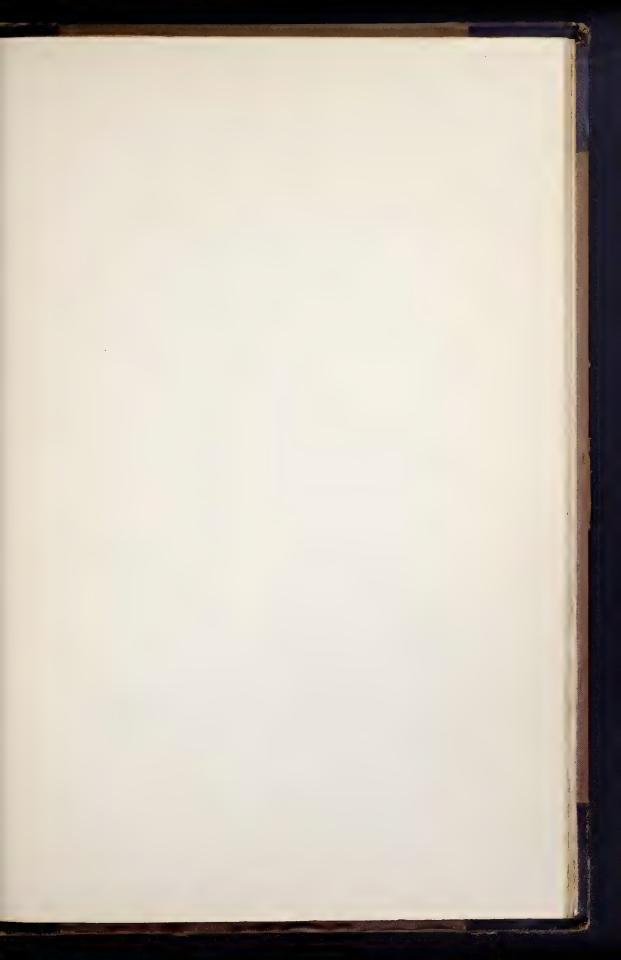






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